paleoseti

The magazine for Ancient Astronaut & Lost Civilizations research
ANCIENT TECHNOLOGIES, CULTURES AND ADVENTURE

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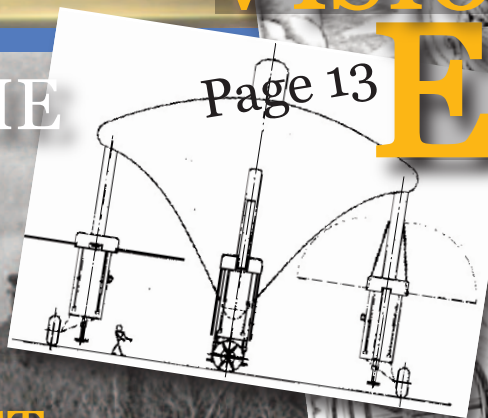

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Letter from the Editor

Dear readers,

Let me apologize for the major delay in publishing this Issue. I know it is long overdue, and you expected it in Fall of last year. This was an extremely busy year for us at Eisengruber Publishing. In 2016, the structure and funding for PaleoSeti Magazine and Paleoseti.com will change, as we want to bring you the best content possible. Stay tuned and watch our website for news.

Also, we are in the process of creating a commercial database of images related to Archaeology and - within it - the PaleoSeti and Lost Civilization Theories. For the two latter theories it will be the only commercial image database in the world, where authors and interested parties can purchase unique and rare photos. The database will be expanded significantly in 2016 with material that we collected over the last 25 years.

You will find more information on this project on page 11 of this Issue.

In this Issue you will find three big articles. The first is about PaleoSeti "evergreen" Ezekiel, the biblical prophet who has been stirring up controversy for many decades. We will have a closer look at a reconstruction from the 1970s which was inspired by the biblical prophet and compare them to modern day technology available to everyone. We will talk about the worldwide phenomenon of the skull deformations, one of the most mysterious and strangest cults.

And lastly, our excellent contributor, Rafael Videla Eissmann, will once again take you on a fascinating tour of the mythology of the ancient Mapuche in Chile, South America. Rafael's groundbreaking research in South America is not to be missed.

I hope you will enjoy this Issue of PaleoSeti Magazine. For now, the PaleoSeti Magazine wishes you all a healthy and prosperous 2016.

Sincerely Yours,

Herbert Eisengruber
Editor-in-Chief, *paleoseti magazine*

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Feedback and Contributions:
PaleoSeti Magazine welcomes feedback. We would love to introduce a "Letters to the Editor" section in our next issue. Please send your feedback to the above Email address. Please keep your feedback related to the PaleoSeti (Ancient Astronaut) and Lost Civilization Theories.

If you like to contribute an article to PaleoSeti Magazine, **please contact us at the email address above** including a short description of what your article will be about.
The articles in this issue do not necessarily reflect the opinion of the publisher.

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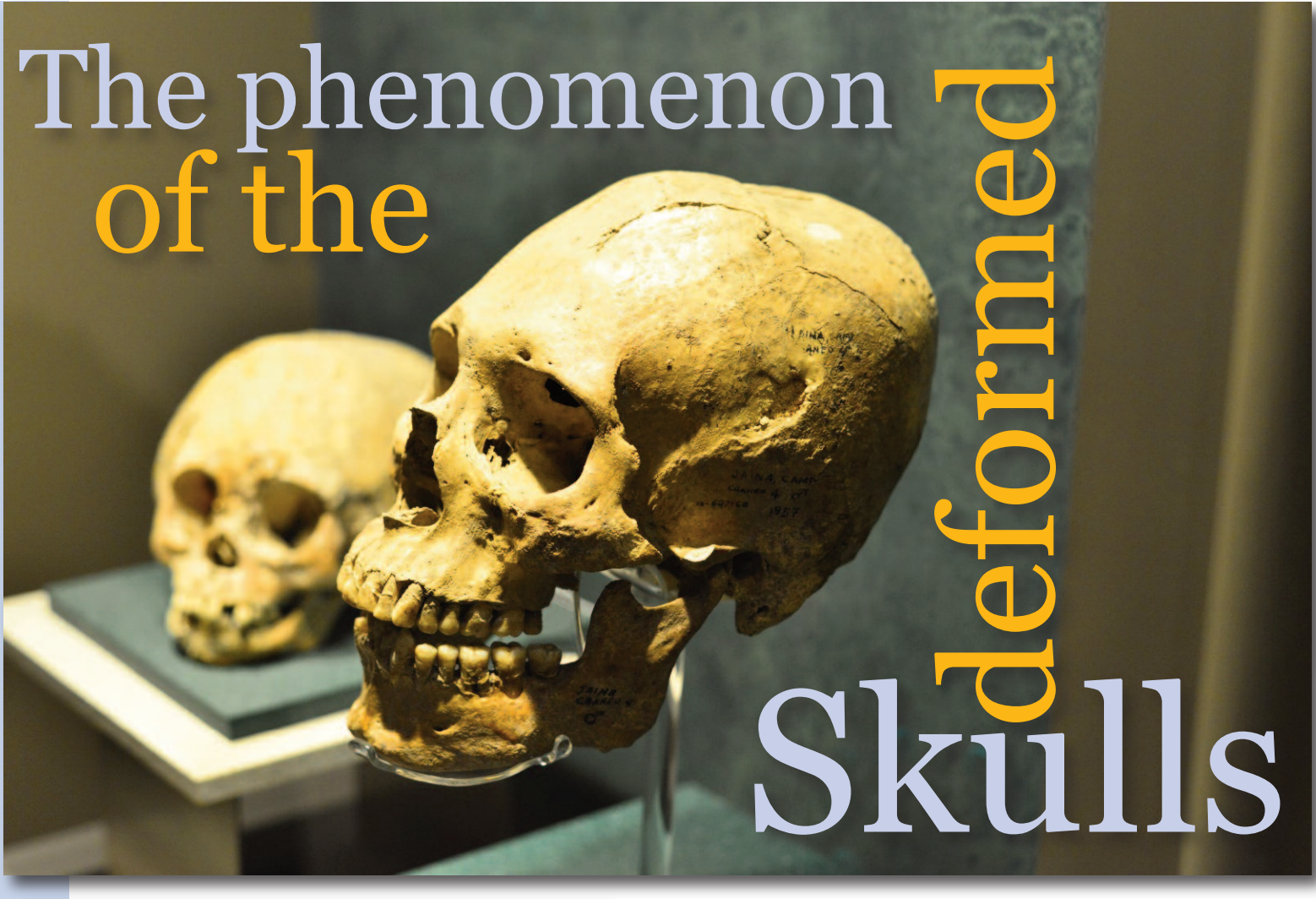
The phenomenon of the deformed Skulls



SCIENCE IS WONDERFULLY EQUIPPED TO ANSWER THE QUESTION 'HOW?' BUT IT GETS TERRIBLY CONFUSED WHEN YOU ASK THE QUESTION 'WHY?'

ERWIN CHARGAFF

Article by Herbert Eisengruber

If you wonder through the world's museums you will naturally come across many artifacts of the ancient world. In different parts of the globe you will see cultural traits which are unique to the area of where the artifact is from. That is to be expected, especially as current official archaeological opinions tell us that certain cultures had no contact with each other in ancient times.

There are certain items that the ancient world used, which are very similar in shape and design due to the simple fact that form follows function. That's why a simple comb for hair looks very similar all over the world no matter if it was found in ancient Rome 2000 - or in ancient Mexico 1500 years ago.

The same is true for everyday items like dishes, pots, cups or furniture. We all have the same basic body shape and in order to sit our behinds down, a chair will be shaped similar no matter when or where in the world it survived the test of time. Other, more complex items follow the same basic principle, when you look around the globe, but due to their complexity developed slightly different. Weapons are a good example for this. While the basic principle is to hit somebody's (or some animal's) head with a heavy or pointy object in order to kill, it is the same no matter what time somebody lived in or where in the world the weapon was developed. Sounds pretty logical.

That's why you can look at stone axes, swords and more sophisticated weaponry in today's museums and there is no mystery to see a 3000 year old stone axe in Ecuador and its almost identical looking counterpart in Germany. Many archaeologists even explain the worldwide occurrence of pyramids with a similar concept: The only way ancient people could built high buildings, is to build them into the shape of a pyramid, as it is the most stable form to achieve this without using sophisticated technology. In short, the official explanation is that the pyramids all over the world have nothing in common, it's just their shape that are similar. Form follows function. Well, while official archaeology "conveniently" forgets the astronomical alignments of many pyramids among other "minor" details (many of which we will talk about in other issues of PaleoSeti Magazine), the "form follows function argument" is

certainly a valid one and has to be considered in many circumstances.

In the museums of the world one also comes across strange "oddities" of a culture that can't be found in others around the world. These artifacts make the different cultures what they are. If official archaeology is right and certain cultures had no contact with each other, only these two types of artifacts, "form follows function", "isolated oddities" and something in-between should exist.

What if we come across artifacts, "cults" and behaviors of ancient cultures that can be found all over the world that had no contact with each other? What if those findings are so strange, odd or complex, that they can't easily be attributed to the "form follows function" argument?

One such strange "cult" is the head deformations, also called cranial deformations. In this bizarre cult, ancient people used various methods to shape the skulls of infants and children, whose skulls are still more flexible, into an elongated form. This literally creates an egg shaped head, which will stay deformed throughout the individual's lifetime. This barbaric and inhumane ritual causes the victim indescribable pain and suffering during pretty much all their life. One has to imagine that mothers would have to see their children in agony during most of their childhood, so it is

Far top: Ecuador. A primitive mechanism for shaping a skull.

Top: Deformed skulls in the Museum of Tiwanacu in Bolivia.

Left: Several examples in the Anthropology Museum in Lima, Peru

Previous Page: Deformed skulls in Ecuador

Top: Germany. The so called "Turmschädel" in the Württembergisches Landesmuseum Stuttgart. Source Wikipedia; Photo: Anagoriai

Right: Deformed skull in the Anthropology Museum of Mexico City.

Bottom: 5000 year old deformed skull found in Iran. Source: Wikipedia. Unknown photographer

hard to believe that they would agree to such torture if the reason wouldn't be seen as very important.

The amazing thing about this "cult" is that it was practiced pretty much all over the world

in ancient times. And that's when it becomes interesting from a PaleoSeti research perspective! But first we have to check out some of these head-deforming practices.

Our first stop is South America. A visit to Peru will reveal this "cult" pretty much the first time you enter a museum. There are deformed skulls everywhere and numerous examples from many areas of the country are on display. To the south of Peru, in the Tiwanacu Culture, which could be found in what is now Bolivia, skull deformations also seemed to have been an everyday occurrence. If you travel north to Ecuador, skull deformations have been just as common. The Anthropological Museum in the capital of Quito houses quite a few examples. Also on display here is the rather primitive mechanism used to create these elongated skulls.

If we travel from South- to Central America and have a look at the ancient cultures there, we will find the elongated skulls in pretty much every one of them. No matter if you look at the Maya, Aztec or Olmec cultures, deformed skulls are found in various sizes and shapes. But this bizarre cult didn't stop here. Further North on the North American continent, skull deformations can be found among many North American native tribes. In 1931 researcher Eric John Dingwall wrote the excellent book "Artificial Cranial Deformations – A contribution to the study of Ethnic Mutilations" [1]. Dingwall collected impressive examples from all over the world and his book is highly recommended to anybody interested in the subject. The early European explorers of the Americas were shocked and fascinated by the skull deformations of the native tribes, which were still practiced when they arrived in the "New World"; like the painter Paul Kane, who painted a native mother and

child, both with deformed heads. Many of them didn't know that the Europe they were coming from had its own share of the skull deformation cult in its history. The nomadic tribe of the huns that moved from central Asia to Europe westwards had a strong tradition of cranial deformations and an example is the so called "Turmschaedel von Mannersdorf" (today Austria) now on display in Vienna. But artificially deformed skulls have been found all over Europe even before the huns invaded the continent. Ancient Egypt is probably best known for its artificial cranial deformations as most of the most famous kings and queens of this ancient culture had artificially deformed heads.

All over the world we are seeing not only the remnants of this cult in actual skulls, but also the depictions of individuals with those deformities in figurines, carvings, statues, drawings and paintings.

One of the oldest known artificial cranial deformations is from ancient Iran dating back to 7000BC. But don't think this barbaric cult is just a thing of the distant past. Shocking photographs exist from Africa in the 1960s showing adults and children with extreme head deformations. Even in France photos are in existence from individuals with deformed skulls.

But the other continents were not immune to this cult. Artificial cranial deformations can be found in New Zealand, Australia, Polynesia and the Pacific Islands, Indonesia and all over Asia. It is truly a worldwide phenomenon.

This phenomenon left its mark not only in skeletons and bones, but in art, clothing, armor and ethnic traditions within the ancient peoples and sometimes to this very day.

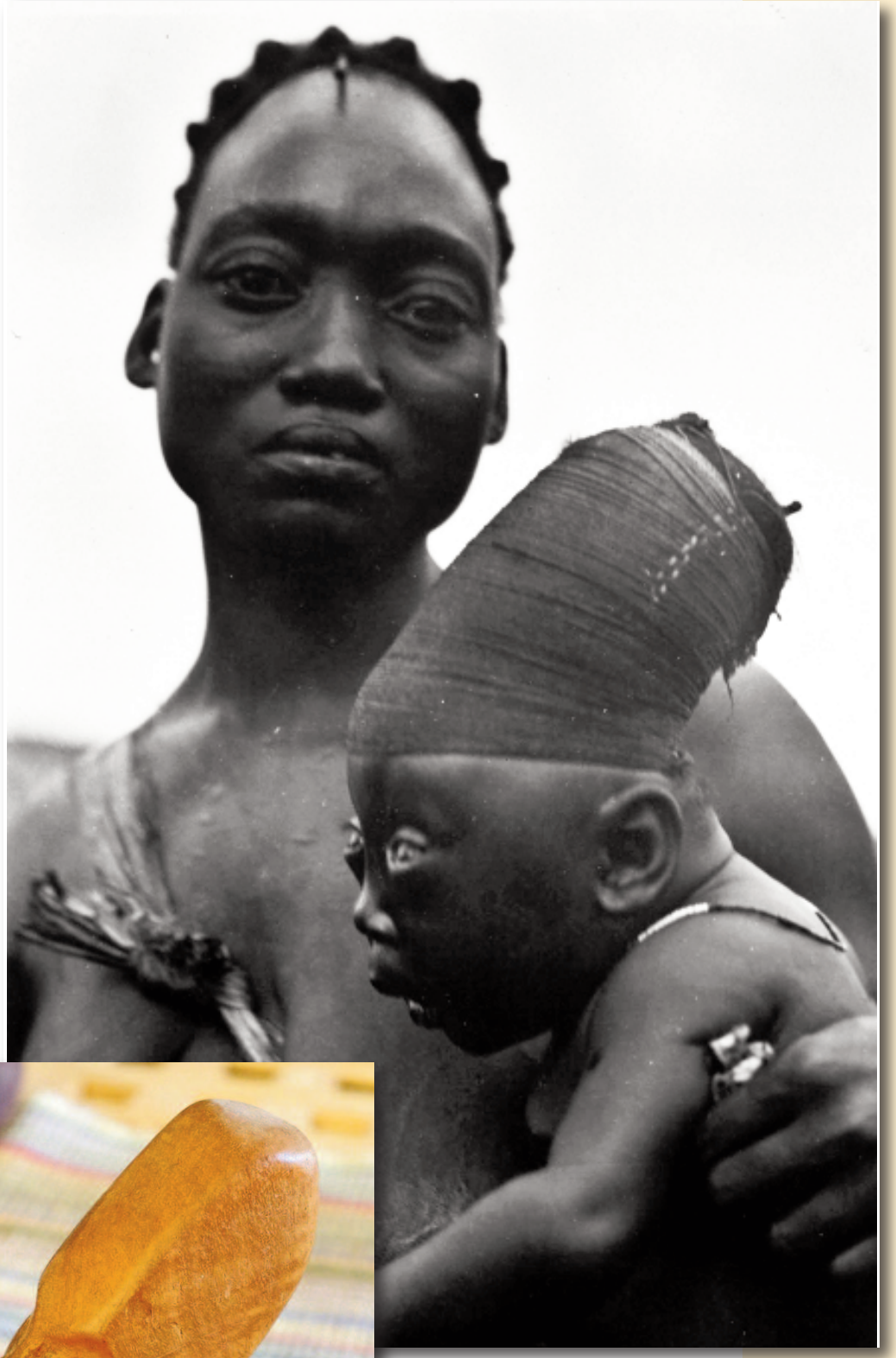
If you stroll through the museums of the world, you will not only find elongated human skulls, but also depictions of figures with elongated heads and helmets.

In most cultures, deformed skulls have been connected to royalty and wisdom.

Left: Ancient Maya ruler Pakal, Mexico

Bottom: Egyptian queen Nefertiti. Source Wikipedia; Photo: Philip Pikart

Many of the depictions are without hair, proudly showing off the shape of the artificially formed heads.
In pretty much all cultures elongated heads were associated with royalty and intelligence. Of course, the methods of achieving these elongated skulls were more or less sophisticated in the different cultures and their social ranks. That's why we can see more "natural looking" head shapes in royal circles, for example the Egyptian Pharaohs or the Mayan kings.
In the beginning of this article I quoted Erwin Chargaff, the great Biochemist whose discoveries ultimately lead to the discovery of DNA. You can read many scientific texts about the deformed skulls that can explain HOW the skulls were deformed. The WHY is still pretty much a mystery and the source of pure speculation. The most widely accepted hypothesis is the "beauty argument", which states that the ancient people simply found the elongated head shape more beautiful, hence they wanted to strive for that. After all we see other body mutilations in the different cultures, like elongated necks in Africa, greatly expanded lips in Africa and South America or wrapped feet in Asian cultures (which was not routed in a "beauty argument", but gender based discrimination). But none of these mutilations we see worldwide like we do with the skull deformations. It sure makes sense that over time the deformed skulls developed into a beauty ideal in some cultures, but it doesn't explain what triggered it. What made the ancient people all over the world act to mutilate their children? What would be so important to expose them to this unimaginable pain and suffering?
What was the source that triggered this worldwide phenomenon? These are the central questions.



Above: A photograph from the 1960's showing skull deformations in Africa. Source: Wikipedia Commons, Royal Tropical Institute.
Left: Modern carvings in Africa still show deformed heads.

To answer them we have to take a short look at so called "cargo cults". Basically a cargo cult develops when a culture with higher technical development meets with a culture that isn't on the same technological level. If the "technological gap" between these cultures is too big, it can lead to situations were technology can be misinterpreted in almost "god like" or mirac-

ulous by the technologically lower advanced culture. Hence we can see misunderstood technology as it is featured on a regular basis in PaleoSeti Magazine. The same can happen not only with technology, but with body features of the more advanced culture. Of course, both technology and body features might not always be possible to distinguish by the lesser advanced culture and a helmet might be interpreted as a head, for example.

Wikipedia gives us more detail on cargo cults:

First occurrences

Discussions of cargo cults usually begin with a series of movements that occurred in the late nineteenth century and early twentieth century. The earliest recorded cargo cult was the Tuka Movement that began in Fijiin 1885 at the height of British colonial plantation era. Tuka was a leader who witnessed a loss of ancestral efficacy in his social group, a loss of land, and a loss of everything meaningful to his people. The movement began with a promised return to a golden age of ancestral potency. Minor alterations to priestly practices were undertaken to update them and attempt to recover some kind of ancestral efficacy. Colonial authorities saw Tuka as a rebel, and he was exiled, although he kept returning.

Cargo cults occurred periodically in many parts of the island of New Guinea, including the Taro Cult in northern Papua New Guinea and the Vailala Madness that arose from 1919 to 1922. The last was documented by Francis Edgar Williams, one of the first anthropologists to conduct fieldwork in Papua New Guinea. Less dramatic cargo cults have appeared in western New Guinea as well, including the Asmat and Dani areas.

Pacific cults of World War II[edit]

The most widely known period of cargo cult activity occurred among the Melanesian islanders in the years during and after World

Left: France. The so called Toulouse deformity. Ca. 1920; Photo Didier Descouens
Source: WikiCommons
Below: USA, Petroglyph National Park; Far Below: Ecuador, Museum of Anthropology, Quito

Flathead woman and child (Caw Wacham), by Painter Paul Kane from the late 1800s. North America. Source Wikipedia.

War II. A small population of indigenous peoples observed, often right in front of their dwellings, the largest war ever fought by technologically advanced nations. The Japanese arrived first with a great deal of supplies. Later the Allied forces followed suit.

The vast amounts of military equipment and supplies that both sides airdropped (or airlifted to airstrips) to troops on these islands meant drastic changes to the lifestyle of the islanders, many of whom had never seen outsiders before. Manufactured clothing, medicine, canned food, tents, weapons and other goods arrived in vast quantities for the soldiers, who often shared some of it with the islanders who were their guides and hosts. This was true of the Japanese Army as well, at least initially before relations deteriorated in most regions.

The John Frum cult, one of the most widely reported and longest-lived, formed on the island of Tanna, Vanuatu. This cult started before the war, and only became a cargo cult afterwards. Cult members worship certain "Americans" (such as John Frum and Tom Navy), who they claimed had brought cargo to their island during World War II, as the spiritual entity who would provide the cargo to them in the future.

Post-war

With the end of the war, the military abandoned the airbases and stopped dropping cargo. In response, charismatic individuals developed cults among remote Melanesian populations that promised to bestow on their followers deliveries of food, arms, Jeeps, etc. The cult leaders explained that the cargo would be gifts from their own ancestors, or other sources, as had occurred with the outsider armies. In attempts to get cargo to fall by parachute or land in planes or ships again, islanders imitated the same practices they had seen the soldiers, sailors, and airmen use. Cult behaviors usually involved mimicking the day-to-day activities and dress styles of US soldiers, such as performing parade ground drills with wooden or salvaged rifles. The islanders carved headphones from wood and wore them while sitting in fabricated control towers. They waved the landing signals while standing on the runways. They lit signal fires and torches to light up runways and lighthouses.

In a form of sympathetic magic, many built life-size replicas of airplanes out of straw and cut new military-style landing strips out of the jungle, hoping to attract more airplanes. The cult members thought that the foreigners had some special connection to the deities and ancestors of the natives, who were the only beings powerful enough to produce such riches.

Cargo cults were typically created by individual leaders, or big men in the Melanesian culture, and it is not at all clear if these leaders were sincere, or were simply running scams on gullible populations. The leaders typically held cult rituals well away from established towns and colonial authorities, thus making reliable information about these practices very difficult to acquire.

Deformed skulls of the Paracas culture in the Museum of Ica, Peru.

Current cults

Over the last sixty-five years, most cargo cults have disappeared. However, some cargo cults are still active including:

- The John Frum cult on Tanna island (Vanuatu)
- The Tom Navy cult on Tanna island (Vanuatu)
- The Prince Philip Movement on the island of Tanna,

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Travel & Archaeological Photography

Herbert & Beth Eisengruber

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worships Prince Philip, Duke of Edinburgh, husband of Queen Elizabeth II.
- *The Turaga movement based on Pentecost island (Vanuatu)*
- *Yali's cargo cult on Papua New Guinea (Madang-region)*
- *The Paliau movement on Papua New Guinea (Manus island)*
- *The Peli association on Papua New Guinea*
- *The Pomio Kivung on Papua New Guinea* [2]

What happened in the pacific during and after the war might be part of the answer to the deformed skulls mystery. Is it nothing more than a giant world-wide "cargo cult"? Were the ancient people imitating what they saw? Did they see beings with unusually shaped heads? Did they misunderstand helmets for the heads in general? Did they see those beings not close enough to be able to distinguish between a real head and a helmet? Did the ancient people all over the world associate large, elongated heads with wisdom and intelligence, because the beings with these traits worked with machines and technology far beyond the scope of their own knowledge? Did those strangers show them certain things crucial for their development and well-being?

I can't give you the answers to all of the above questions, but I think they would lead us to the most fundamental discoveries in history. Therefore it's valid to pursue them, I think.

Let's have a quick look at the facts:
- The practice of skull deformations can be found world-wide, throughout all times, even until relatively recent and may are still be practiced in some parts of the world. Other body mutilations (like severely elongated necks among certain tribes in Africa for example) have mostly been limited to certain regions.
- People with elongated heads have always been considered very intelligent, although no gain of intelligence can be linked to the deformations.
- In many cultures elongated skulls have been connected to the ruling class, kings and queens. The people that had to endure the excruciating pains always had a special standing within society.
- It is one of the few ancient cults and practices which can be found throughout the millennia in drawings, carvings, statues and other depictions and can be verified with skeletal finds. Even modern time drawings and photos exist. This proves that the depictions in cave paintings etc. can be correct. The ancient people drew, sculpted and painted what they saw, like big, elongated heads and did not suffer drug induced hallucinations like so many archaeologists claim for things they can't easily explain.

Critics of the PaleoSeti Theory like to claim "Occam's Razor" a lot, which states that among competing hypotheses, the one with the fewest assumptions should be selected. Therefore the PaleoSeti Theory is always the most far fetched. While I disagree with this assumption, it would be nice if they would follow their own logic. Let's have a look at what theory is more far fetched:

1. All cultures in the world had – independently from each other – the same fantastic idea: They manipulated the more flexible skulls of their children with torturous contraptions that caused their beloved offspring unbelievable pain over many years. The reasons: They wanted them to look pretty. They wanted them to get smarter, despite the fact that none of the people with the deformed heads were any smarter than "normal" kids. They did this over many hundreds or even thousands of years with relentless consistency. If all of the ancient people have developed this cult independently from each other, it is truly remarkable.
2. In the distant past, a group of extraterrestrial explorers operated on Earth. Their technology allowed them to operate all over the planet, of course. Naturally their actions were sometimes seen by ancient people, who didn't fully understand of what was going on. From far away, the ancients saw the unusual head shape of the strangers, they didn't know anything about. All they knew is that they were able to do miraculous things. They had to be gods and kings and they needed to be unimaginably smart. The ancients wanted to be like the strangers, wanted to look like them. Therefore they mutilated their children to look like the "gods" they witnessed and this way they could be just like them. There was one source that influenced all of the ancient people and triggered the cult. triggered the cult.

Occam's Razor! You decide what makes more sense.

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[1] Dingwall, Eric John "Artificial Cranial Deformations – A contribution to the study of Ethnic Mutilations"
[2] https://en.wikipedia.org/wiki/Cargo_cult

The Amazing Visions of Ezekiel

"A great pleasure in life is doing what people say you cannot do." — Walter Bagehot (1826-77)

Article by Herbert Eisengruber

Anyone interested in the PaleoSeti Theory will sooner or later stumble across one name: Ezekiel (sometimes spelled Hesekiel). Ezekiel is a prophet mentioned in the Bible (Old Testament). A lot has been written about Ezekiel over the last 40 years. Like so many times Erich von Däniken was one of the first authors to write in detail about the ancient accounts of Ezekiel. Since there has been so much written about this ancient prophet, I won't re-invent the wheel in this article, but only give you a quick summary on the subject.

In his accounts, Ezekiel describes a "Vision of God", in great detail. The account was always relatively strange, but gained new interest after Erich von Däniken suggested that what Ezekiel described should be seen through "technical eyes". It's important that we briefly look at the Bible passages in question [4]:

Eze 1:1 Now it came to pass in the thirtieth year, in the fourth month, in the fifth day of the month, as I was among the captives by the river of Chebar, that the heavens were opened, and I saw visions of God.

Eze 1:2 In the fifth day of the month, which was the fifth year of king Jehoiachin's captivity,

Eze 1:3 The word of the LORD came expressly unto Ezekiel the priest, the son of Buzi, in the land of the Chaldeans by the river Chebar; and the hand of the LORD was there upon him.

Eze 1:4 And I looked, and, behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself, and a brightness was about it, and out of the midst thereof as the colour of amber, out of the midst of the fire.

Eze 1:5 Also out of the midst thereof came the likeness of four living creatures. And this was their appearance; they had the likeness of a man.

Eze 1:6 And every one had four faces, and every one had four wings.

Eze 1:7 And their feet were straight feet; and the sole of their feet was like the sole of a calf's foot: and they sparkled like the colour of burnished brass.

Eze 1:8 And they had the hands of a man under their wings on their four sides; and they four had their faces and their wings.

Eze 1:9 Their wings were joined one to another; they turned not when they went; they went every one straight forward.

Eze 1:10 As for the likeness of their faces, they four had the face of a man, and the face of a lion, on the right side: and they four had the face of an ox on the left side; they four also had the face of an eagle.

Eze 1:11 Thus were their faces: and their wings were stretched upward; two wings of every one were joined one to another, and two covered their bodies.

Eze 1:12 And they went every one straight forward: whither the spirit was to go, they went; and they turned not when they went.

Eze 1:13 As for the likeness of the living creatures, their appearance was like burning coals of fire, and like the appearance of lamps: it went up and down among the living creatures; and the fire was bright, and out of the fire went forth lightning.

Eze 1:14 And the living creatures ran and returned as the appearance of a flash of lightning.

Eze 1:15 Now as I beheld the living creatures, behold one wheel upon the earth by the living creatures, with his four faces.

Eze 1:16 The appearance of the wheels and their work was like unto the colour of a beryl: and they four had one likeness: and their appearance and their work was as it were a wheel in the middle of a wheel.

Eze 1:17 When they went, they went upon their four sides: and they turned not when they went.

Eze 1:18 As for their rings, they were so high that they were dreadful; and their rings were full of eyes round about them four.

Eze 1:19 And when the living creatures went, the

Above: A vintage artist's impression of Ezekiel visions.

wheels went by them: and when the living creatures were lifted up from the earth, the wheels were lifted up.

Eze 1:20 *Whithersoever the spirit was to go, they went, thither was their spirit to go; and the wheels were lifted up over against them: for the spirit of the living creature was in the wheels.*

Eze 1:21 *When those went, these went; and when those stood, these stood; and when those were lifted up from the earth, the wheels were lifted up over against them: for the spirit of the living creature was in the wheels.*

Eze 1:22 *And the likeness of the firmament upon the heads of the living creature was as the colour of the terrible crystal, stretched forth over their heads above.*

Eze 1:23 *And under the firmament were their wings straight, the one toward the other: every one had two, which covered on this side, and every one had two, which covered on that side, their bodies.*

Eze 1:24 *And when they went, I heard the noise of their wings, like the noise of great waters, as the voice of the Almighty, the voice of speech, as the noise of an host: when they stood, they let down their wings.*

Eze 1:25 *And there was a voice from the firmament that was over their heads, when they stood, and had let down their wings.*

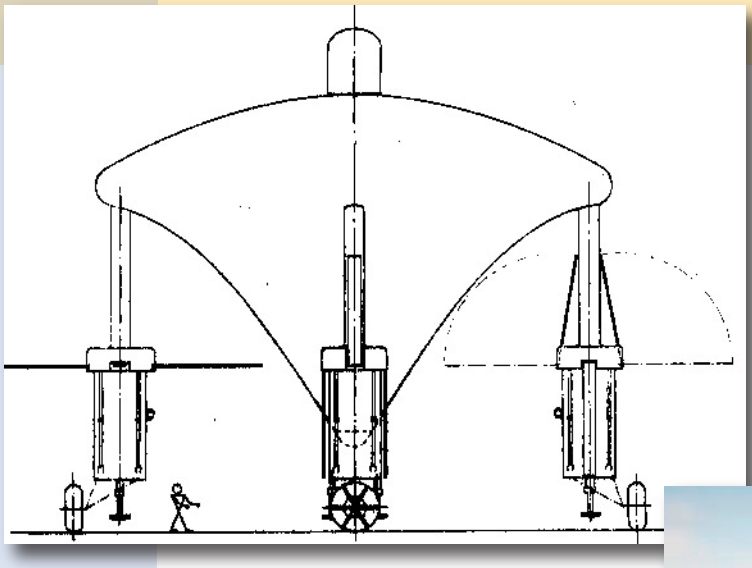
Eze 1:26 *And above the firmament that was over their heads was the likeness of a throne, as the appearance of a sapphire stone: and upon the likeness of the throne was the likeness as the appearance of a man above upon it.*

Eze 1:27 *And I saw as the colour of amber, as the appearance of fire round about within it, from the appearance of his loins even upward, and from the appearance of his loins even downward, I saw as it were the appearance of fire, and it had brightness round about.*

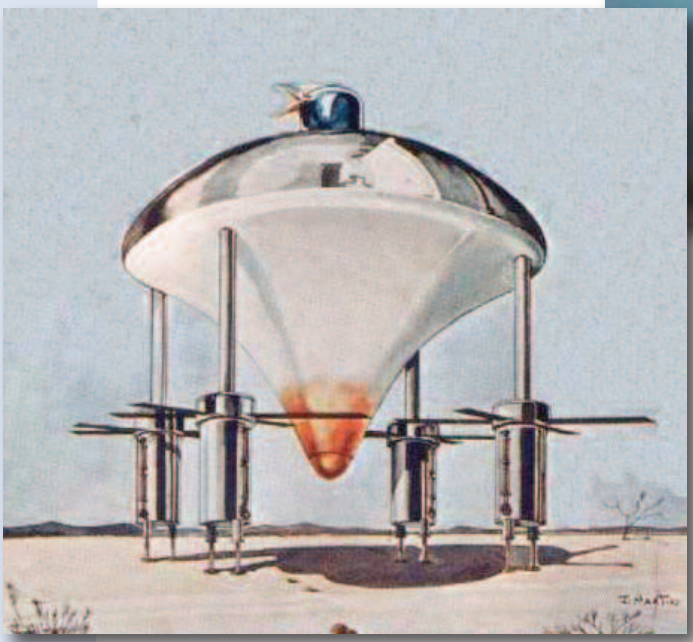
Eze 1:28 *As the appearance of the bow that is in the cloud in the day of rain, so was the appearance of the brightness round about. This was the appearance of the likeness of the glory of the LORD. And when I saw it, I fell upon my face, and I heard a voice of one that spake.*

It quickly becomes clear that if one reads this passage with modern technical knowledge (think about a helicopter landing for example), the above really makes sense. At least that was what Erich von Däniken suggested in 1969. Naturally that stirred up quite a bit of opposition. Among those opposed was an aerospace engineer with the name of Joseph Blumrich. At the time, Blumrich developed space and aircraft for the National Aeronautic and Space Administration (NASA) in the USA. He thought that a thought like Erich von Däniken's should be easily dismissed just by doing a few quick calculations. That should dismiss the Air/Spacecraft Theory once and for all. So Blumrich grabbed a copy of the Bible, sat down and analyzed the relevant text himself, using his specialized engineering background.

What started as a "debunking" mission for Blumrich in the beginning, turned around into a life long quest. Upon delving deeper into the subject, Blumrich went through the ancient accounts of Ezekiel step by step and re-constructed what he called a "Spaceship of Ezekiel". In a very similar sounding book called "The Spaceships of Ezekiel" he published his findings, much to the astonishment of people interested in the subject. Of course, critics followed soon after, but Blumrich's technical knowledge of the subject and bullet-proof re-constructions were hard nuts to crack. Not only did Blumrich re-construct the air/spaceship,



Above: A schematic drawing of Josef Blumrich's reconstruction of the space/airship of Ezechiel
Right: A modern drone in flight. Source: Wikipedia
Bottom: Unknown artist's rendition of Blumrich's reconstruction.



but he also had a closer look at the wheels that Ezekiel described in the ancient texts. For the re-construction of the wheel, Blumrich managed to get a patent. The ingenious design gets more and more use in heavy industrial applications like forklifts. But for our purposes, in this Article, this wheel design is not the center of attention.

In the late 1980's to the mid 1990's, there was a lively online community regarding the PaleoSeti Theory in user forums and mailing lists. The community was not as polarized as it is today, and open constructive discussions were still possible back then.

Of course, Ezekiel's "spaceships" were a big source of discussion. Critics desperately tried to discredit Blumrich's findings. Like so often, first attempts were made to dig into Blumrich's personal past to see if he really is who he says, an aeronautical engineer with NASA. Unfortunately – for the critics – Blumrich was exactly who he said he was.

After that, came the questioning of his reconstructions. As the wheel was already built and successfully tested at the time, there was not much discussion about it, as the critics carefully avoided the subject. Focus was more on the flying machine itself. I vividly remember discussions where several critics were absolutely convinced that the aerodynamic form of the re-construction would never be able to fly. "Too top heavy", "dangerously unbalanced" and "impossible to control" were the phrases used. They pointed to the rather unsuccessful tests of the "Avro-Car", of the very innovative Canadian aerospace company "Avro", the only really comparable "flying" machine of the time.

Never mind that Blumrich presented in his book rather convincing numbers, the critics thought that with their arguments the Chapter "Air/Spaceships of Ezekiel" is

An example of a multi-directional wheel Blumrich patented after reading Ezechiel's description.

Both images on this page: Even $500 "hobby drones" like this one have amazing flight abilities. On-board GPS systems, powerful motors and batteries enable them to lift amazing payloads for its size. Great flight stability enables even beginners to fly them safely. It's only a question of time until these machines will be used in large scale applications.

closed. A flying machine like the one Blumrich re-constructed from ancient Bible texts simply didn't make any practical sense.

The counter argument stating that just because we can't imagine technology at the moment, but maybe at a further date in time, was more or less ridiculed. "What doesn't make aerodynamic sense now, will not make aerodynamic sense in the future..." was one sentence that stuck in my mind from back then.

Well, the "future is now" as many people like to point out, looking down on their iPads and iPhones, devices never thought possible 40 years ago. "Star Trek fantasies" nay-sayers called them back then.

Today, in the year 2016, you can buy such an "Ezekiel Aircraft" in every better hobby store for around $500. They are sold in such great numbers, that many governments are already imposing restrictions of their use. Of course, they are not called "Ezekiel Aircraft", they are called "Drones". It is astonishing how close the drones are to Blumrich's – and ultimately the Bible's – original design.

The drones can be outfitted with quite a bit of payload, in the case of the hobbyists drones, it is usually cameras. In fact, a good percentage of today's aerial footage in documentaries and so on, is shot by inexpensive remote controlled drones.

In order to make the flight behavior of these vehicles manageable for the casual user, the drones are outfitted with pretty sophisticated computer control systems.

Even a drone that costs no more than $500 has on-board GPS systems that allow this little flying machine to autonomously return to its base in case it flies out of range. It can control its own pitch and yaw, and the on-board computer can correct user mistakes and prevent the vehicle from crashing, making it one of the most stable flying machines.

The drones are a breeze to fly via remote control and are the ultimate proof that the concept that Blumrich reconstructed is a feasible aircraft.

Within 15 years of the naysayers in the forums claimed Blumrich's reconstruction is aerodynamically unstable and wouldn't fly, everybody can go and buy one in the next hobby store.The drones – or quadcopters, how the four propeller version is sometimes called – can take huge payloads compared to their weight and currently the most frequent use of these aircraft is aerial photography. Other uses are on the rise, like parcel delivery and many major postal services worldwide are considering the use of these drones. The online service Amazon is building its fleet of delivery drones and plans to start within the next year. I predict that it is only a question of time until the first manned ver-

sions are starting to appear. Those aircraft will be incredibly easy to operate and effective in transporting goods and material.

The similarity of some of the modern drones to Blumrich's reconstructions is remarkable.

It is quite possible, that in the future this technology will be even more practical for any type of transportation. Its ability to hover and fly slow if need be and fast to cover great distances, in addition, to be able to make pinpoint accurate landings will soon be seen on

a much wider scale. Especially equipped with GPS technology, drones can operate autonomously on a scale that was previously unknown.

A word about the critics

Blumrich's book is probably the best example for how the critics of the PaleoSeti Theory work. It's funny that most of Blumrich's critics came out after he died. During his lifetime, not a lot of people dared to challenge Blumrich on the context of his reconstructions. Yet, most critics blame Blumrich for not knowing the Bible and its context, translations and so on. The best example for such a critic is the website www.spaceshipsofezekiel.com where an author – of course anonymously (how could it be any different?) – desperately tries to discredit Blumrich's research. The most common point the critics use is that Blumrich was not a Bible scholar who studied the Bible for many years and, therefore, didn't know the meaning of what he was reading. Of course, this argument is completely meaningless. To know what a soup which has been prepared for 2 hours tastes like, I don't have to be a good cook myself or eat it for 2 hours. Then there is the argument that Blumrich used translations which could be wrong and not the original Hebrew texts. It's amazing that translations are just right when they are used against the PaleoSeti Theory, but wrong if PaleoSeti theorists want to proove their point of view. It is the old "pick and choose" method, yes, the same PaleoSeti researchers are always accused of. On top of everything, nobody knows if Blumrich used the "original" Hebrew texts. He lists it in his references, a fact that is usually and conveniently ignored. To say one can't use a Bible translation for proper research is – pardon me – complete manure. Yes, translations can change details depending on who translated it and especially over a long period of time, but that would mean nobody could do any research, ever. Albert Einstein's Theory of relativity was written in German, but is successfully taught in many other languages. Hobby archaeologist Heinrich Schliemann found the ancient city of Troy with a combination of translations of Homer's Iliad much to the dismay of the "scholars" at the time. And who says that the Hebrew text is still the same as it was written down by Ezekiel thousands of years ago? As always, I encourage my readers to form their own opinion by checking out Ezekiel's texts themselves. In the language you are able to read, and the translation of your trust.

But this is not how the story ends! On top of everything, Blumrich's critics tend to ignore the related research of others as well:

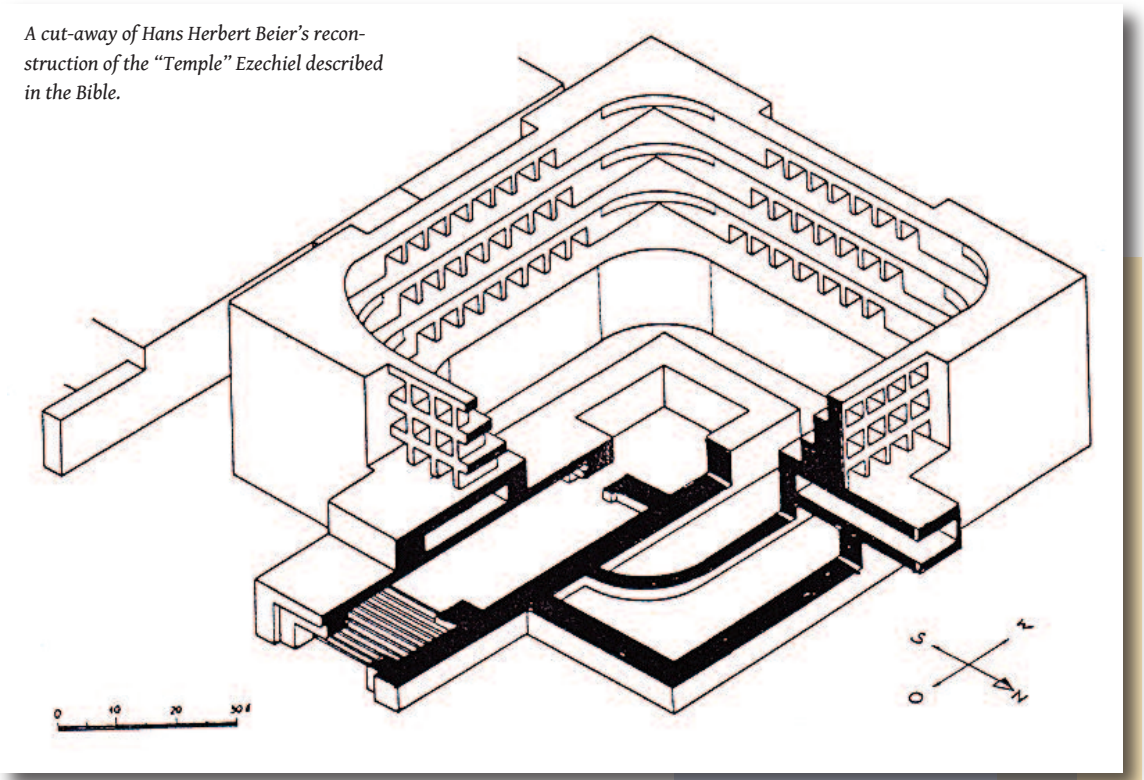
The Temple

Pretty much at the same time Blumrich did his reconstructions for the aircraft/spaceship which Ezekiel described in the Bible, a German engineer named Hans Herbert Beier analyzed a different part of Ezekiel's texts. With his background of civil engineering and architecture he looked at Ezekiel's unusually detailed descriptions of a temple. [2] While I don't want to get into too much detail of this temple and Beier's research in this article (as it is far too complex), I would like to point out the basics. In Ezekiel 40:1, one the biblical prophet describes the following [4]:

Eze 40:1 *In the five and twentieth year of our captivity, in the beginning of the year, in the tenth day of the month, in the fourteenth year after that the city was smitten, in the selfsame day the hand of the LORD was upon me, and brought me thither.*

Eze 40:2 *In the visions of God brought he me into the land of Israel, and set me upon a very high mountain, by which was as the frame of a city on the south.*

Eze 40:3 *And he brought me thither, and, behold,*



A cut-away of Hans Herbert Beier's reconstruction of the "Temple" Ezechiel described in the Bible.

there was a man, whose appearance was like the appearance of brass, with a line of flax in his hand, and a measuring reed; and he stood in the gate.

Eze 40:4 And the man said unto me, Son of man, behold with thine eyes, and hear with thine ears, and set thine heart upon all that I shall shew thee; for to the intent that I might shew them unto thee art thou brought hither: declare all that thou seest to the house of Israel.

Eze 40:5 And behold a wall on the outside of the house round about, and in the man's hand a measuring reed of six cubits long by the cubit and an hand breadth: so he measured the breadth of the building, one reed; and the height, one reed.

What comes after Ezekiel 40:5 is a lengthy and detailed description of the building Beier set out to reconstruct in his book, and I would like to encourage the reader to grab a Bible and read it.

For now, I would like to point out two things here. First, the fact that Ezekiel describes that he was picked up by "the hand of God" which set him "upon a very high mountain…" (Ezekiel 40:1 and 40:2). An interesting statement, since we just heard about a possible aircraft of some sort that Ezekiel describes in the beginning (Ezekiel 1:1 ff). What comes next in Ezekiel 40:3 one has to read several times in order to believe it. He says "…and behold, there was a man, whose appearance was like the appearance of brass, with a line of flax in his hand, and a measuring reed; and he stood in the gate."

Wow! Is all I can say. Ezekiel tells us in no uncertain terms that he was flown to a high mountain and a man with the appearance of brass was waiting for him with a measuring device in a building,s gate! Who in antiquity had the appearance of brass? What else do we need to understand that Ezekiel is talking about something or somebody "technical"? What other being in antiquity would have the "appearance of brass"?

At any rate, back to Hans Herbert Beier's reconstruction of the temple in question. His reconstructions are very extensive and multiple parts of the temple are reconstructed in detail. What is of interest for this article is the main temple complex, as shown in Photo [xx]. As you can see, the structure had a very unique shape with an inverse-cone shape (a bit like a modern stadium). During his research, Beier saw Blumrich's book and his spaceship/aircraft reconstructions. The two authors exchanged their research and realized that the aircraft Blumrich reconstructed fit perfectly into the main building of Beier's reconstructed main temple!

When Beier finally introduced his book [2], he was able incorporate "Ezekiel's Aircraft" into it. Beier concluded that the main temple described by Ezekiel could have been a "docking station" or maintenance port for the aircraft. A very provoking thought, which – of course – stirred up a lot of critics, again. Beier – and others after him – speculated that the particular shape of the "temple" was specifically designed to maintain the aircraft when "docked" in it.

Before Beier published his book, Erich von Däniken wrote a very thought provoking book in 1982 [3]. Here he argued that if it would be true that Ezekiel indeed described an Aircraft in the Bible, it would be reasonable to assume that the temple the prophet described was not necessarily located in what we now call the Middle East. Thinking outside the box, he found many similarities in the temple of Chavin de Huantar in the North of Peru. One can agree with his findings or not,

Temple complex of Vijayanagara. Photo by Laiq Shahid

Temple complex of Vijayanagara. Photo by Laiq Shahid

the basic thought stays. If we assume aircraft being used in ancient times, findings of a similar nature wouldn't be restricted to a specific area of the world.
If you look at Beier's reconstruction of Ezechiel's temple above, it would be not too far fetched, in my opinion, to find similar structures – or stories – somewhere else in the world.
One of these places might actually still exist. It is called the temple complex of Vijayanagara in India. Here visitors can see a complex called the "King's Bath" as seen in photo [xx]. Here we find the same basic cone shaped form Hans Herbert Beier reconstructed in 1984. Could Vijayanagara have been another place where "Ezekiel's Aircraft(s)" have landed? Could photo [xx] be a long forgotten memory of what Ezekiel wrote down for us:

Eze 1:16 The appearance of the wheels and their work was like unto the colour of a beryl: and they four had one likeness: and their appearance and their work was as it were a wheel in the middle of a wheel.

Eze 1:17 When they went, they went upon their four sides: and they turned not when they went.

Eze 1:18 As for their rings, they were so high that they were dreadful; and their rings were full of eyes round about them four.

Eze 1:19 And when the living creatures went, the wheels went by them: and when the living creatures were lifted up from the earth, the wheels were lifted up.

All these are questions that are – like many times – very speculative and food for thought. But that is the beauty of us "heretic amateurs". We can think freely. Thank God!

[1] Blumrich, Josef F.; The Spaceships of Ezekiel Bantam Books (1974)
[2] Beier, Hans Herbert; Kronzeuge Ezekiel
[3] Däniken, Erich von; Stratgie der Götter (1982)
[4] 1769 King James Version of the Holy Bible (also known as the Authorized Version)

Traces of the World's Southernmost Calendar

Article by Rafael Videla Eismann

"The Mapuche lives since the beginning of the world,
We are prediluvian people. Chao Ngenechén
created us and gave us the land where we live".

Ancient Lore

In 1954, German ethnologist and folklore researcher Bertha Ilg de Kössler (1881-1965) published an exceptional book about the ancient myths and legends of the Araucanos. The titled it *Cuentan los araucanos* ("How the Auracanos tell it"). Among the many wonderful records such as "The Heavenly God and His Rebellious Children", "When Animals have no Name" and "How the First Fire was made", the tale *La pifülka mágica ("The Magic Pifülka")* is one of the most fascinating. The *Pifülka* [Pronounced. *Pifilka*] is a flute-like stone instrument of the Araucanos tribe of Chile.

It was in San Martín de los Andes, Neuquén, in the South of Argentina, where Ilg de Kössler settled down with her husband, Dr. Rudolf Kössler, and after gaining the trust of the old Caciques and *Machis* she was able to collect hundreds of sayings, prayers, songs, riddles, fables, magical-religious lore and, most importantly, myths that consists of archaic memories of remote traditions, and the almost forgotten cosmogonic and anthropogenic mysteries preserved by the Reché, the direct descendants of the Araucanos.

Probably some of the most significant ethnographic studies about the ancient Araucanian culture are the following books: *Estudios araucanos* ("Araucanian Studies", 1895-97), *Tradiciones e ideas de los araucanos acerca de los terremotos* ("Traditions and Ideas of the Araucanians about Earthquakes", 1912) and *Estudio sobre los indios de Chile* ("A Study about the Indios of Chile", 1924) by Rodolfo Lenz; *Folklore araucano* ("Araucarian Folklore", 1911) and *Las últimas familias. Costumbres araucanas* ("The Last Families. Araucanian Costumes", 1913) by Tomás Guevara; *Religión, chamanismo y mitología mapuche* ("Religion, Shamanism and Mapuche Mythology", 1971) by Jorge Dowling D. and *Aproximaciones a la religiosidad mapuche* ("Approaches to the Mapuche Religiosity", 1988) and *Introducción a la religiosidad mapuche* ("Introduction to the Mapuche Religiosity" 1993) by Rolf Foerster.

A Machi performing a ritual prayer among the Chemamüll, or "Wood-People", in La Araucanía, in Southern Chile. These are sculptural evocations of the Lituche, or "First Men". Some of them were crowned with astronomical symbols like the first ones on the left with the eight pointed star. This is Venus –Yephun-Oiehuen– (Photograph by O. Heffer, 1910).

Cuentan los araucanos by Bertha Ilg de Koessler is certainly a part of these remarkable works as well. In *La*

pifülka mágica the following narration is described:
When our ancestors said *Chilli* instead of Chile (meaning to be the "[region at] the end of the world") in ancient times, powerful enemies took control over the land of the Mapuches; they enslaved the Mapuches, stole their women and murdered their children. Each time the children were naughty (or when they would interfere with the work of the adults), their heads were smashed in the first tree and then they were hanged...
In that time many Mapuche died, mostly of starvation because the invaders forced them to perform hard work and did not give them enough food. Sometimes the Mapuche were chained by the neck in a row, and then, when they were marching or working and one of them would die or fall down because of exhaustion, the head was simply chopped off from the body in order not to break the chain...
When the Mapuche were accused of any crime or were suspected of one, they were given a rope with which they had to climb up the tallest tree and tie it up to the thickest branch. The rope was already set around the neck of the accused so when they were forced to jump, they would be hanged and killed.
The foreigners, the enemies, used to call the hanged people the "mature fruits of the trees"... And with no resistance those accused obeyed the orders.
Among so much suffering, the saddest thing for the Mapuche was the fact they could not give offerings and animal sacrifices to their God in Heaven; because in order to ask him for help it was necessary to give him offerings as the good God of blue sky once recommended. Now, he had nothing; so all they could do was to mourn and cry in loneliness as they were not even allowed to cry together.
One day, the immoral foreigners forced their way into the entrance of a *Ruka* [hut] with the aim to take away the daughter of an elder. The girl, who was young and beautiful, tried to defend herself and screamed. The old man wanted to help her, but he was caught and he got beaten so hard his skin was torn apart. Alone, almost dead, he was pushed against some rocks; he was very thirsty and was not able to move. [2] [3]
While all this happened, an extremely old man appeared in front of him; he was dressed poorly, and as it is believed, he came "from another world" [In the original: "Venía del otro mundo"]. He softly healed the wounds of the slave, with the refreshing sap of plants and gave him something to drink that tasted strange, but made all the pains disappear and stop his thirst. Then he spoke:
– Take this *Pifülka*. It is magical. It will make all your wishes come true, and it will help you. By using this *Pifülka*, you will have power over all your enemies, over all the animals and all the plants. At its power, everyone will obey. With it, you will gather all the Indios and will make them free once again. They will obey with or without their will. Just use the *Pifülka*...
After saying this, the stranger *became a shadow* and vanished [1].
Since then, the *Pifülka* fulfilled the slave's wishes.
One time, he asked the magic flute how it could be possible to gather all the brothers and gain their freedom. The flute spoke to him, and one night all the Araucanos of that great kingdom fought against the invaders and killed them all. During the battle, the soft voice of the *Pifülka* was heard, sometimes sweet and other times demanding and rough. And each of them thought that its sound was just for him, but the flute was moving the invaders straight where the now revengeful Indios were waiting for them; it made them follow the soft notes into danger and death.
This is how they got rid of the foreigners.
Joy was everywhere, but then they asked themselves:
– How can we get close to our Great One, to our God in Heaven? He must be angry because we have not given him offerings anymore. Who shall be the mediator? We want to pray and be thankful. How can we be heard by him?
And the voice of the Pifülka, whose sound was sometimes so strong that it reached the whole world, gave them the following instruction:
– Only with the soul of a pure animal you can reach God.
Then, in the center of an open field, the Indios tied up a young guanaco that did not have any stain and honored it.
The "Lord of the Word" –*Nguenpin*– spoke to the guanaco and explained to him that he was chosen to represent them in front of God and that he should pray for them and also to carry their acknowledgment to God for the useful help provided.
The voice of the flute was barely heard. Then, the animal was killed by the high priest. After removing his heart and cutting it into small pieces, it was given to those that were part of the ceremony as a sign of their love for God. The blood was poured in the skull of one of the enemy leaders, and it was given as a drink to those present after offering it, of course, to the Great One.
The owner of the sacred *Pifülka* had the great honor to share the heart and the blood of the sacrificed animal because his power was greater than the one of the supreme priest. Because of the flute, his owner became the representative of a whole group of people.
For a long time the flute sang making the natives return gently to their God and, at the same time, peace came back to their lives. They now could enjoy refreshing drinks, hunting and their joy to see youth growing and the rich offerings given to Him. And the most valuable offerings of that time were the white and refined

flour; with guanaco wool they knitted very little bags that were filled with flour and were offered to the Great One up above.
In return, God protected them. The enemies were far away; the Sun or the Moon did not suffer eclipses. There were no earthquakes. The waters kept their level on the shores; the rains came at the right time; the Fire Mountains seemed to be sleeping; the big pests did not hit the animals or the people; no plague damaged the fields and *the sacred and solemn judgment of the insects and their expulsion* [sic], seemed to be completely forgotten. There was no happier land than that of the Mapuches: Great food, drinks, music, dances...
But ho! In that state of opulence they forgot the Great One, who is the Lord of the Blue Sky; they did not call upon Him or his Blue Queen, and thus, they lacked someone that would warn them of the dangers, until one day well armed enemies arrived, and the Araucanos were conquered once again.
How they screamed and then asked for the magic flute's help! How they looked for it! But the *Pifülka* had become quiet and just now they realized it has been without a sound for a long time. On the other hand, its old owner had passed away a long time ago; *He was in the underworld*. Therefore, no one could wake up the voice of the *Pifülka* in order to ask for help from the Great One!
Since that time the Mapuches are alone and sad in spite of the fact they perform their ritual ceremonies and that the "Lord of the Word" speaks, the *Pifülka* remains silent and nothing can reach the ears of the Great One and no offering seems to be able to thrill him...
According to one prophecy, the *Pifülka* will sound again, this time in a very striking way with a terrible sound, reaching the whole world and announcing its destruction, in an event that takes place **every seventy thousand years**. Everything will be destroyed; no stone will remain over another. Only the *Pifülka* will survive. And with new people, the world will resurrect.
In the meantime, as long as the Mapuches (the real Araucanos) are alive, they should sacrifice a young and pure guanaco every year. This once caught the attention of the Chau [the Chau Ngnechén, the Creator] in Heaven; but now they only tied one or two of the young white guanacos, if they needed rain or sun , .
Definitely, there can be many symbolic figures and encoded messages in this record. These could be interpreted as representations of values, principles and virtues or, on the other hand, the lack of them.
There are, as well, some very obscure passages related to at least three main fields of the most significant relevance: 1. The concept of "*God*". 2. *The* Pifülka *or magic flute* and *3. The chronology*.

God?

First of all who is the "God" mentioned in this record? The references of a human-like god known as the "Great One" are constant. This figure is "in Heaven" or "high above" and needs offerings and sacrifices. It is interesting to state that even when the first *cronistas* –Conquistadores and Missionaries– wrote down the diverse manifestations of the different groups that compound the culture of the Araucanos, they would almost contradict each other, as for some, the Araucanos believed in a Spiritual *God*, the Supreme Creator or Chau Ngnechén who was not *fed* with offerings and did not need human or animal sacrifices: The original concept of God of the Araucanos is Chau Ngenechén (Ñenechén), the «Mapu-Rei» ("King of the Land") known, too, as Elchen Chau, Elmapun, Hughmapu, Ngenemapún and Chau Guenu-Pillán or the "Spirit of Heaven". Chau Ngenechén had four personifications: Fucha-Huentro-Ngenechén (the "God-Old-Man") together with the Kushe-Domo-Ngnechén (the "Goddess-Old-Woman") and the Hueche-Ngnechén (the "God-Young-Man") with the Ilcha-Domo-Ngnechén (the "Goddess-Young-Woman").
At the same time, other cronistas, and later on, ethnologists and historians recorded the belief in a God that –just like the narration written down by Bertha Ilg de Kössler– needs offerings and sacrifices, and who quite often becomes "angry" and seems to leave his children at the mercy of brutal enemies and their atrocities... Could this really be God?
These remarks do not pursue or intend any theological discussion concerning the ideas that the ancient Araucanos had of the Supreme Being. It only attends to distinguish that there have been at least two different concepts of «God»: For one, the Spiritual Power that embraces it all and that was originally known as Chau Ngnechén and was worshiped with prayers in the "Temples of Nature"; a spiritual energy that was never and could never be satisfied because it is of a spiritual nature. On the other hand, a "God" that needs offerings and human and animal sacrifices –which means the infliction of pain and the offer of blood–, is *unquestionably* a "Demiurge", a *demonic*-like figure that appears in almost every single ancient culture and civilization (see the Inca, the Chibchas, the Mayas, the Aztecs in the Americas) and supplanting the identity of the Supreme God, taking its place and demanding blood for its own being.
When did this demonic-God impersonation take place in the Americas? When did it happen in the land of the Araucanos? Were they aware of it?

The Magic Flute of the Araucanos

In relation to the *magic Pifülka*, the description given

Left: A stone Pifülka from La Araucanía with inscriptions of unknown meaning (Private Collection). Right: A wooden Pifülka with colored cords from the Hispanic time (Museo Chileno de Arte Precolombino Collection – Photograph by Rafael Videla Eissmann, 2014).

in the record above provides a sense of its unique and great power. Indeed, the *magic Pifülka* of the Araucanos is a crushing and devastating instrument; a weapon so mighty that it looks as if it belongs to those described in the *Bhagavad Gita* or in the *Ramâyana* of the tradition of Hinduism.

The *Pifülka* "speaks" and seems to project hypnotic waves ("*you will have power over all your enemies, over all the animals and all the plants. At its voice, everyone will obey* [...]. *They [the people] will obey with or without their will"*).

It should not be forgotten that the magic *Pifülka* was given by a strange old man who was thought to *come from another world ("venía del otro mundo"*) and who, after delivering the magical instrument, *became a shadow* and vanished.

Figures like these are not isolated in the traditional lore of the Araucanos: In the record written by Diego de Rosales in the Historia general del Reino de Chile y Nueva Estremadura ("General History of the Kingdom of Chile". Ca. 1674), *two angels appeared in the Valley of Tagua-Tagua to warn the Indios of their wrong doings. According to De Rosales two beautiful young men entered that valley, with clothes and facial features that have never been seen before and of such admirable beauty and seriousness that, in fact, they were angels and thus they told all the people of that land that they two have been sent by the Lord of the Sky and the Earth, the Sea, the Winds, the Sun, the Moon and the Stars, and that they reproach them, as they should be reproached, that because of their actions they were offending the Creator of Nature, their God and Lord, to whom they owed all love and obedience; but yet, if they did not stop, they would be severely punished in this life and even more in the next one by eternal pain and torments.*

After saying this they disappeared and were never seen again. At the beginning the people were impressed, but they did not change and kept their vicious actions. Oh! Great patience of God and His mercy because after some years, the two angels came back –angels in human form– with their clothes and beauty that could be understood that they were not earthly men, but heavenly spirits . [4]

A similar figure is the bearded Trome who also warned the Araucanos of their bad actions and announced to them the *Deluge* or *Tripalafkén* and who, just like the stranger that carried the *Magic Pifülka,* disappeared without leaving any trace [5].

Are these nothing but myths, legends and fables? Yes, they are, but understanding them as records of past realities and comprehending that myth is in fact *Hiero Logoi,* the *Sacred Word*.

In one of the many conversations I had with Quinturray Raypán –a music and dance expert of the Araucanos who is also a descendant from a Machi or shaman of La Araucanía in southern Chile–, she explained a simple fact to me which can describe the vast difference of the vision of the world between an individual from the great tradition and one of the modern age. Quinturray Raypán explained that *historians and anthropologists usually refer to their myths* [Araucanos'] *and traditions as "fables" just because they cannot understand them or because they cannot make sense of them. They cannot see the Double Headed Eagle, the Colo-Colo* [a Basilisk] *or the Piuchén [the Winged Serpent]. They are there; they have been seen, but now people in general cannot see because they do not have the «vision» .[6]*

The *sense* of reality is defined by the knowledge and the perception we have of it. Thus, knowledge and perception shape our consciousness, and this is what ultimately *forms* reality.

Traces of the World's Southernmost Calendar

Left: A silver representation of the Double Headed Eagle of the Araucanos. Center: An anthropomorphic vessel of the Araucanos (Note the strange hand position). Right: A stone Pifülka that represents an owl-man-like figure. What were the original models for these figures? (Museo Chileno de Arte Precolombino Collection– Photographs by Rafael Videla Eissmann, 2014).

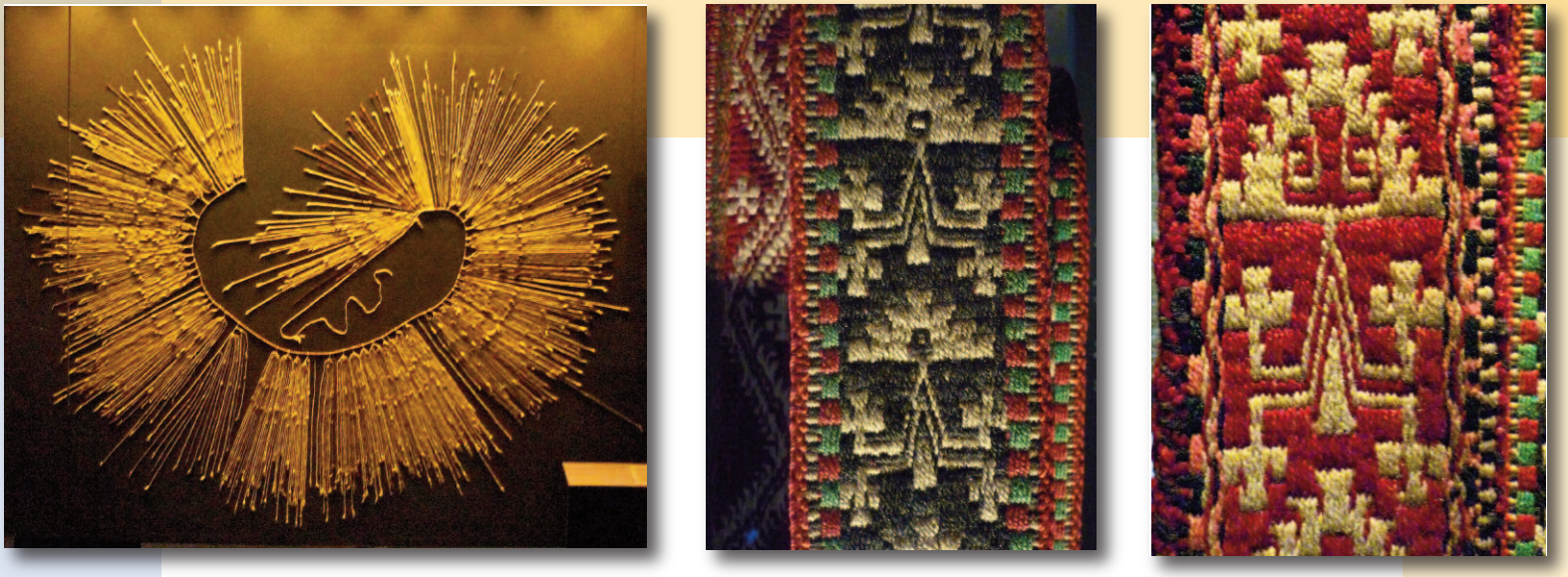
Stone music instruments of the Araucanos found in the Región de La Araucanía in the South of Chile. They describe a similar anthropomorphic figure (Museo Chileno de Arte Precolombino Collection).

In *Das uralte Wissen der Mapuche* [Editor's note: *The age-old knowledge of the Mapuche*] it described a part of the complex mythical-magical-religious view of the world of the Araucanos [7]. They believed in a Supreme Creator God known by the name of Chau Ngnechén. Their mythical ancestors live in the *Wenu Mapu* –the «Land of Heaven»– and were referred to as *Antüpainko* or «Sons of the Sun». One of their most important rituals was the *Nguillatún* when the *Machi* contacted the *Antüpainko* by ascending the *Rehue* or seven step ladder known, too, as *Kemu-Kemu*. This wooden pole represents the *Axis Mundi:* It projects and creates a space of purity, the sacred space where Heaven and Earth –above and below– are united in the middle of Earth –the *Mapu*.

The *Vision of the World* of the Araucanos was preserved and transmitted in the *Ad-Mapu* or *Law of the Land* which was a sacred tradition that they received from the Lituche or *People from the Beginning ("los hombres del comienzo") [8]* .

One of the earliest *cronistas* that described the culture of the Araucanos was the Jesuit Diego de Rosales, who in the first chapter of the *Historia general del Reino de Chile, Flandes Indiano* (Ca. 1674) [9] which was referring to the tradition of the Deluge, wrote that the Indians *believe that when the sea flooded the land in ancient times, although they do not know exactly when that took place (because they have no time series or computation of years), some Indians escaped to the high mountains they call Tenten which are considered sacred. And in every region there are some Tenten or a mountain of great veneration because they believe that in these places their ancestors survived the great Deluge, and they expect in the case of a new Deluge to seek shelter there in order to escape danger... [10].*

The explanation given by De Rosales about the fact that *Indios have no time series or computation of years* appears to be an unjustified declaration. Although this



Left: A model of the Kipu of the Incas. The Araucanos, too, had a similar mnemonic account system. Center and right: Anthro-zoomorphic figure in two examples of the Araucanos' textiles. The figure, the colors and the patterns would be, in fact, some hieroglyphic alphabet or grapheme (Museo Chileno de Arte Precolombino Collection – Photographs by Rafael Videla Eissmann, 2014).

is certainly a topic that has not been fully investigated, the *time series* and *computation of years* that might be missing among the Araucanos could be explained with at least two reasons. First of all, the nature of the original Araucanian cultural manifestations is magical and spiritual, which means that it is sacred and hermetic and was transmitted and understood only by the initiates who knew the mysteries. The rest of the non-initiated, although they were part of the community, would not understand or comprehend the codes and symbols. For instance, when a *Machi* enters into a trance state he or she speaks a secret language –not the Mapudungun which everyone could speak and understand– but another unknown language that was only understood by the *Suffmashife (Zugu-machife)* or translator of the language of the Machis.

Another illustrating example was the belief of the *cronistas* and in general of Western scholars that the Araucanos did not have any form of alphabet. This could be right from a Western point of view, but there is enough evidence to point out some hieroglyphic alphabet or grapheme-like forms in their textiles and also in the *Kipus* or "Talking Knots" –the mnemonic accounts that can be found, too, among the Incas and other Andean cultures. What is the meaning of the signs, figures and colors represented in them? It remains unknown.

The second reason can be found in the fact that in the long term war process experienced by the Araucanos, which started with the expansion of the Tahuantinsuyo of the Incas in the 15th century and then followed during the 16th century by the Spanish *Conquista*, a process that implied a constant state of battle. The sacred traditions had to be preserved secretly, and the relics had to be protected from any attempt of profanation and destruction. In that sense, a closer example may be given by the fate of the Selk'nam and their immemorial rites that were lost and never transmitted when Chileans and Europeans colonized their land of Tierra del Fuego, which meant their extinction. So, regardless of the valuable records provided by Esteban Lucas Bridges, Martin Gusinde, and even Anne Chapman, the sacred rituals of the *Háin* –or Initiation Ceremony of the Selk'nam– were lost forever. As a result, if this happened during the first decades of the 20th Century with the Selk'nam, it is logical to think that something similar took place with the sacred knowledge of the ancient Araucanos when they fought against the Spaniards for over three hundred years in the so called *Guerra de Arauco* ("The War of Arauco"). Therefore, did the Araucanos have any *time series or computation of years* as De Rosales was arguing? Yes, but what they had was unusable for the Spaniards as it would have been destroyed or burned. The sacredness of some objects was too important to let them fall into the hands of the invaders or enemies. In this regard, Quinturray Raypán has explained that the original Kultrún, or sacred drum, of the Machi was made of one single stone –the usual *Kultrún* that are known today of around 35 to 45 cm diameter are made of a semi-sphere wood basis covered by sheep, guanaco or colt skin. Consequently, no cronista, historian or anthropologist has ever seen or described one single stone *Kultrún* and no museum has any in their collections. They have mostly disappeared.

The *Kultrún* is a record of the Suns or *Great Ages*. It represents also Earth –as it was observed, too, by anthropologist María Ester Grebe– symbolized by its semi-sphere figure. Also, in its design drawn over the skin the seasonal calendar is expressed by the four space dimensions that contains, as well, the annual cycle of the Sun and the Moon. Explaining the symbolism of the *Kultrún*, Raypán has expressed that *this is the sixth Moon and the Sun, the fourth one; because*

Left: A Kultrún, or sacred drum, of the Machi. It is a representation of Earth as well as a calendar system. It is also a record of the four Suns or Great Ages (Private Collection). Center: A Clava, or chief's emblem. The "decorative" star-like lineal patterns are in fact a coded calendar system of the Sun –the central circle– and the crescent Moon –the larger figure that resembles the Moon in one of its phases. The chief, therefore, holds the heavenly symbols of the Sun and the Moon (Museo Chileno de Arte Precolombino Collection – Photograph by Rafael Videla Eissmann, 2014). Right: Another Clava. In this figure, the central circle has been replaced by the symbol of Venus, the eight pointed star (Private Collection).

four Suns have been seen; four suns appear in the Kultrún. Everything has been destroyed with the great catastrophes when the land was turned around and even the Sun has disappeared.
When this Sun was born all the people of the North [of Chile] *died, but some found shelter in the underground cities, under the desert and inside the volcanoes. Those that remained on the surface became foolish .[11]*
In relation to the *time series* and *computation of years,* there are references of some chronological recordings that are vaguely known, assumingly, because the *Ad Mapu* or "Law of the Land" does not allow non-initiated Araucanos to know any of their ancient sacred lore. Nevertheless, according to indigenous researcher Juan Ñanculef Huaiquinao, the Araucanian traditional calendar had 13 months of 28 days each with a fixed annual cycle of 364 days that was known as *Tripantü (Txipantü)* and goes through a four non-symmetrical seasons: *Pukem* (Winter), *Pewü* (Spring), *Walüng* (Summer) and *Rimü* (Autumn). The time recording structure is called *Rakintripantü*. The basic time series is the *Antü* (Sun/day), *Pun* (night), *Küyen* (month), *Txawün* Küyen (seasons of the year) and the *Tripantü* (Sun/solar year) of 354 days.
Significantly enough, the multifaceted explorer and ethnologist Alexander von Humboldt (1769-1859), noticed that the *Araucanos of Chile had a year (*Sipantu*) that presents even more analogies with the Egyptian year than with the one of the Aztecs. Three hundred and seventy years divided in twelve months (*Ayen*) of equal length to which it is added five epagomenic days at the end of the year, in the winter solstice (*Huamathipantu*). The nictemerals [the equivalent of a day of 24 hours], like those of the Japanese, are divided in twelve hours (*Llagantu*) .*[12]
The Araucanos, too, knew about the round shape of Earth. It was called *Chünküz*. The cycle of Earth around the Sun was known as *Wültey*.
The second and larger chronological account is the cycle of 64, 81 and 144 years. The 64 years relates to the threshing ritual and the celebrations of the *Nguillatun* or praying request; the 81 years cycle is associated with the cult of the ancestors and the funerary mounds or *Kuel* that might have some astronomical association; and finally, the 144 years cycle is connected to the *decline of knowledge* that brings the Dark Age –A parallel with the Kali-Yuga of Hinduism?
A third system is based on alignment of the Sun and the planets which is defined at the same time by cycles of 1000 years which implies changes in Earth that are considered positive (*Küme*) or negative (*Weza*). In order to adjust their influence, the Machis perform the *Kümeke Newen* or *Wezake Newen* ritual so the four elements would be in harmony: *Kuze* (Earth), *Fücha* (Water), *Ülcha* (Air) and *Weche* (Fire).
In the opinion of Ñanculef Huaiquinao, there are records in textiles and vessels of 12,000 years cycles known as *Marri Epu Warranka Tripantü*. [13]
An exceptional and fragmentary myth was recorded by anthropologist Jorge Dowling that also refers to the 70,000 years cycle and to some actual taboos of the main stream history of the Americas:
When the last great collision of the *Mapu* (Earths, worlds), which takes place **every seventy thousand years** in order to renew everything, men and animals,

The Chemamüll, or "Wood-People". They represent the Lituche or Glyche, this is, the Men from the Beginning (Museo Chileno de Arte Precolombino Collection – Photographs by Rafael Videla Eissmann, 2014).

waters and the fire mountains; and when everything started again there were already Indios. And from the *Tafü* (grotto) of a Pillán, a great ancestor of them, they emerged. A great God of Fire was Pillán. Today it is called a volcano: The Pillán.

For a long time they lived well: There was a large amount of people... But later they killed all women. They felt tricked. Women did not work; men were slaves and captives. Thus they killed all women; they just kept the little girls alive.

One of the women could escape, though (through the lake); she swam and swam. She reached up to the *Kalfü-Wenu* (Blue Sky); she reached the *Tramel-Tramel* (horizon), up high she went. And from there she projected light, as a mother giving light to her children in the dark *Ruka* [hut]. This woman is the *Kuyen* mother, the Moon. When she married the Sun that was yellow and was giving warmth, for everyone there was light during days and nights, and the *Mapu* gave all what people and the beasts needed, and then the Lightening threw down a *Chel-Kura* (Man of Stone), to whom human and animal sacrifices were offered. And the *Chel-Kura*, too, threw the *Pillántoqui* (Thunder Axe), sending it over the grotto that was covered with ice and snow.

Then from [the grotto], two persons appeared: A man and a woman. Later on, a creature was born and with it another one: They were twins. They were not brunette and dark skinned as their parents, but white with blonde hair instead of black and soft instead of hirsute. Then the parents became afraid of the Moon's anger as they were too yellow (white?), maybe she would not like them. Therefore, they killed the twins.

From the same couple other children were born, but all of them were white and blonde like monsters, so transparent that it was possible to see the blood running in their necks. With colorless eyes, clear colors, these monsters were born... And always, because they were afraid of the Moon's anger, they did not leave alive any of these creatures, although they were shaped as them with the only exception of the color. They were afraid and disgusted of these colorless creatures that had long faces. With time, they had a very dark and ugly creature. It was a brunette with dark skin and eyes, and black and hirsute hair. They liked it so much that they were slapping its back with cold hands (From these slaps come the *Callana*, or clear spot, at the side of the kidneys that is a sign of racial purity among the Mapuches).

Once in a while other white and yellow children were born from the same couple, who were not allowed to live; their ancestors have told them: *From white people will come all disgrace*. The one that will be called *Huinka* [Whites] will be very cruel and will ruin the vast Kingdom of the Indios that comes from the Sun, the Moon and the Thunder. It was predicted that the *Huinka* would be white skinned and the hair would be like gold. And by thinking in what the *Machis* said, the couple was afraid they would raise the enemy themselves. [14]

Certainly this record has a strong resemblance with the Selk'nam myth of Cran and Cra –the Sun and the Moon, respectively– and the echoes of the *Great Catastrophe* when Cra *escaped* to heaven and *became* the Moon. [15]

This, as well, is a partial reference of the polar tradition of the Lituche.

Also, it is essential to mention the colloquial description given by the Indios about Pre-Columbian white people in Chile: White skinned, blonde and the fact that they had "long faces" which is an unquestionable reference to the dolicoid skulls, the characteristic *cranium* of the Paleoamericans.

Although the origins of this group are not explained in this myth, they are related to the *Chel-Kura*, or *Man of Stone*, who arrived with the Lightening... A similar reference to this group is found in the *Relación del Descubrimiento y Conquista de los Reinos del Perú* ("Relation of the Discovery and Conquest of the Kingdoms of Peru", 1571) where the conquistador Pedro Pizarro wrote: *The Guancas and the Chachapoya and the Cañares female Indians were common: The most beautiful and fitted ones. The rest of the women were normal, not pretty or ugly, but usual. The people of this Kingdom in Peru were white, not olive-skinned, but white and the Lords were whiter, like Spaniards. I saw in this land an Indian woman with a child, and they were very white. The Indios said they were the children of the Idols. [16]*

Idols was the Christian concept of "Gods".

The existence of the White Gods is found throughout the Americas: Trome and Tauapácac, Ticci and Viracocha in Chile; Kontikiviracocha, Pacha-Achach, Taapac Tonapa in the Andean world; Bochica and Bep-Koroti in Colombia; Avaré Sumé, Pay Turné, Pay Zumé and Amalivaca in the Chaco and the Amazonas; Chiminigagua, Luoquo, Naymlap, Guatán, Hyustus, Comizahual, Parr, Wixepecocha, Quetzalcoatl, Kukulkán, Votan and Pahana in the Mesoamerican traditions.

The Viracocha Trome warned the Araucanos of the coming catastrophe. Illustration by H. Rabello in the book of Blanca Santa Cruz, Leyendas y cuentos araucanos ("Araucanos' legends and tales", 1938).

But yet, how did the ancient *Machis* know that the *Huinkas* or Spanish Conquistadores would arrive in Chile? And even more: What is the source of knowledge that speaks of a cycle of 70,000 years when everything renovates?

These chronological accounts go beyond all the boundaries that archaeologists and historians consider for the Araucanos, and the rank of time that starts with their arrival to Chile until the 20th Century. These accounts speak of an age that does not at all fit with the peopling of the Americas and the evolutionary and cultural patterns. Meaningfully, this exceeded account of time is reinforced with the record written down by Bertha Ilg de Kössler: *According to one prophecy, the Pifülka will sound again, this time in a very striking way with a terrible sound, reaching the whole world and announcing its destruction, in an event that takes place* ***every seventy thousand years****. Everything will be destroyed; no stone will remain over another. Only the Pifülka will resist to all of this. And with the new people, the world will resurrect (Only if this is fine with the Owner of the people).*

This is the notion of a cyclic period of time of 70,000 years!

70,000 years ago goes back to the "awakening" of the supposed ancestors of modern man in Africa, thus, breaking all accepted and promoted dogmas of mankind and historiography.

How could the Araucanos have any knowledge of a cycle of 70,000 years? Logically, there must be a milestone, a signpost, this is a *consciousness* that has realized the periodicity that every 70,000 years a catastrophic event will mark the end of a cycle and the beginning of a new one.

How did some individuals manage to survive the catastrophes? Where did they find shelter? Was it the *high mount called Thegtheg, this is, the thunder-maker, or the flashing-one, which had the power to float over the waters? [17]* Who were those that inherited the legacy of the witnesses of the great catastrophes? How was the information transmitted in these unthinkably large time periods? Are there any records of these chronological accounts?

All these questions have no answers now. Nonetheless, understanding the fact that there is fragmentary information among the Araucanos that refer to these long term time accounts, it is reasonable to consider them as the traces of the world's southernmost calendar.

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[1] The name of this mysterious figure would be Nannan (De Augusta, F. J. Lecturas araucanas. Page 129). Other two beings that descended from the sky in the tradition of the Araucanos are Triapantu and Nigishima (Foerster, R. Introducción a la religiosidad mapuche. Page 78). Besides the radical «Antu» in Triapantu, that in the language of the Araucanos would be Antü ("Sun") the names of these figures are not associated with their language (Author's note).

[2] Ilg de Koessler, B. La pifülka mágica. In: Histonium. Page 39-40 [This version of La pifülka mágica appeared one year before the publication of the book].

[3] Félix José de Augusta in Lecturas araucanas (1910) presented the same myth contextualized though during the Spanish Conquest: When the Mapuches were much oppressed in the time of the Spanish Conquest, a man arrived to them whose name was Nannan; he gave them a magic flute which would be able to control the Spaniards. They used it for sending signs and messages, arranging thus their activities. They also used it to obtain whatever they would want. This is how the days of oppression ended for the Mapuche people (De Augusta, F. J. Lecturas araucanas. Page 129).

[4] Rosales, D. Historia general del Reino de Chile. Quoted in: Medina, J. T. Los aborígenes de Chile. Pages 41-42.

[5] Santa Cruz O., B. Leyendas y cuentos araucanos. Pages 115-119.

[6] Personal conversation with the author in Santiago of Chile, March 1st 2005.

[7] Videla Eissmann, R. Das uralte Wissen der Mapuche. In: Sagenhafte Zeiten (Heft 1/2013). Pages 28-31. See its English version The Forbidden History of the Araucanos. In: PaleoSETI (Issue 3. Fall 2014). Pages 21-35.

[8] Rosales, D. Historia general del Reino de Chile. Quoted in: Medina, J. T. Los aborígenes de Chile. Pages 38-41. About the Lituche or Glyche see Dowling D., J. Religión, chamanismo y mitología mapuche. Pages 128-129. See also my book Los lituches. Los hombres-dioses de la tradición del sur del mundo (2014).

[9] This crónica was published for the first time in Santiago de Chile by historian Benjamín Vicuña Mackenna in three volumes between 1877 and 1878.

[10] Rosales, D. Historia general del Reino de Chile. Quoted in: Medina, J. T. Los aborígenes de Chile. Pages 38-41.

[11] Personal conversation with the author in Santiago of Chile, March 1st, 2005.

[12] De Humboldt, A. Vistas de las cordilleras y monumentos de los pueblos indígenas de América. Pages 308-309.

[13] Juan Ñanculef Huaiquinao has calculated that the year 2014 is the 12.481 of the calendar of the Araucanos.

[14] Dowling D., J. Religión, chamanismo y mitología mapuche. Pages 125-126.

[15] Videla Eissmann, R. Die Götter der Tierra del Fuego. Pages 22-26.

[16] Fernández Navarrete, M.; Salvá, M. & Sainz de Baranda, P. Colección de documentos inéditos para la historia de España. Page 380 (The original text says: Las indias guancas y chachapoyas y cañares eran las comunes: Las más hermosas y pulidas. El demás mugeriego común deste reino eran espesas, no hermosas ni feas sino de un mediano parescer. Esta gente deste reino del Peru era blanca, de color trigueño, y entre los señores y señoras eran más blancos como españoles. Yo vide en esta tierra una muger india y un niño que de blancos y rubios casi no vían. Estos decían ellos que eran hijos de los ídolos).

[17] Molina, J. I. Compendio della storia geográfica, naturale, e civili del regno del Cile (1776).

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Book & Film Recommendations

In every issue, we are going to suggest book and/or film titles that are of interest to the PaleoSeti or Lost Civilization Theories.

TV Series

Myth Hunters - aka Raiders of the lost Past

When I first started to watch "Myth Hunters" (the show is called "Raiders of the lost Past" in Great Britain), I didn't expect too much. There are so many shows with the "Hunters" brand on TV these days, it's hard to keep track. Many of them like "Ghost Hunters" are so bad, one can only stand a few minutes before the first fake ghost is detected in the form of a miraculously moving door caught by a grainy, green night vision camera and presenters with glowing green eyes.

But "Myth Hunters" is different. Each episode features another theme of true stories skillfully narrated by narrator Jonny Phillips. Many of them are in fact treasure hunting stories in history. There is a great mix of real footage (if available) and well done re-enactments. The variety of stories covered in the series is very nice and the episodes are never boring. The first two seasons were so successful around the world, the show was renewed for a third year. While none of the episodes have a direct connection to the PaleoSeti or Lost Civilization Theories, there are solved and unsolved archaeological mysteries that are worth looking at. From the more "traditional" stories of Hiram Bingham's expeditions to Machu Picchu, Fredrick Catherwood's drawings of the Mayan World to the search for Noah's Ark, Heinrich Schliemann's hunt for Troy, and the hunt for the Ark of the Covenant. Modern treasure hunt stories are covered as well. Like Mel Fisher's search for the Spanish Treasure Ship, Atocha, and much lesser known treasure hunts like the "Thomas Biel" treasure in the USA, Thomas Krueger's treasure in South Africa or the Shogun's lost treasure in the Philippines. While the show presents each "myth" relatively balanced and in sufficient detail, it is not 100% unbiased. There is a slight tendency to dismiss "myths" which are not yet solved or didn't lead anywhere towards the end of some episodes. I think this is a result of many featured archaeologists, historians and other scholars who otherwise wouldn't participate in the show.

Unfortunately, this is a tendency in many shows today which either take on "one side" or the other. But overall, the makers of "Myth Hunters" are one of the few that manage to keep a somewhat balanced, non-polarized look at some of the examined myths.

The show also has something for everybody interested in history. There is ancient content and more recent stories that one might not be too familiar with. I, for myself, was surprised in some of the "lost treasures" in North America. Albeit some of them seem to be a bit on the strange side, it is nevertheless fascinating as we know that most myths have a true core. And it's those cores that we need to uncover.

Myth Hunters was produced by the History Channel and is available on Netflix and from several retailers including Amazon.com and iTunes.

Baloon ride over Teotihuacan. Photo by Beth Eisengruber

2 Year Anniversary Issue!

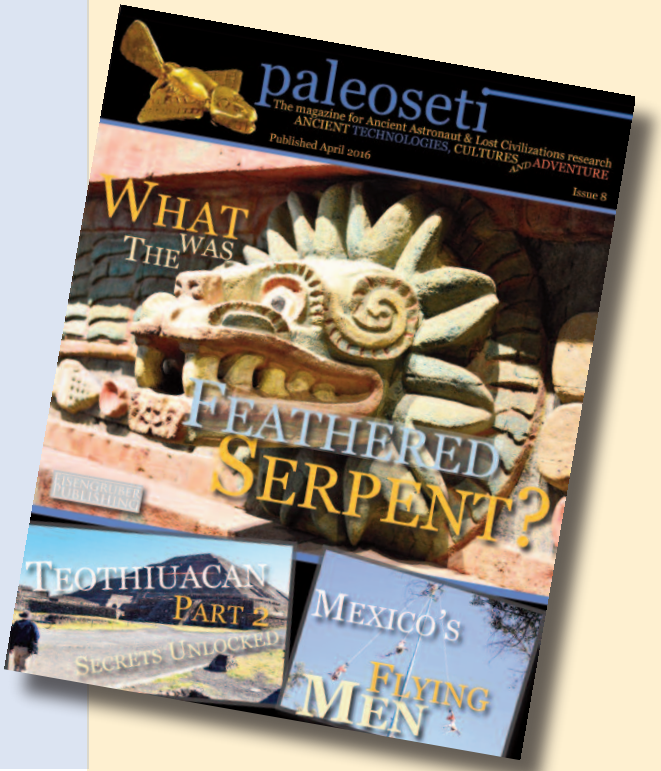
PaleoSeti Magazine wants your feedback. Tell us what you liked and what you didn't like about this issue. We are open to constructive critizism.

Contribute

Would you like to contribute to PaleoSeti Magazine? No problem. Get in touch with us with the email provided in the Masthead on page 2, and tell us a short overview of what your contribution or article will be about. Currently we can't pay any fees for submitted articles that are published in PaleoSeti Magazine, but that might change in the future. Your article should have a clear connection to archaeology, the Ancient Astronaut or Lost Civilization Theories.

Webpage

Please check out our website at www.paleoseti.com for more background information and much more PaleoSeti research. www.paleoseti.com is in its 15th online year and one of the longest running websites dealing with the Ancient Astronaut Theory.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